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THE STRATEGIC FIFTH AENEID*

In the ninth book of the *Aeneid*, after the sad débâcle of youthful enthusiasm and high hope which had wrought no small havoc among the enemy, but at the cost of the lives of Nisus and Euryalus, the Rutulians paraded the heads of the two young victims before the walls of the Trojan camp, and Fama came to the mother of Euryalus to announce to her, all unprepared, her son's death. She fled from her women's quarters, wailing and tearing her hair, to the very walls and the fighting line. Such a scene did she make that *torpent infractae ad proelia vires* (9.499), and Ilioneus had to bid two of the men to take her away quickly lest she ruin the army's morale.

We have previously learned (9.217-218) that she had "cared not for the walls of Aeceta" but *sola . . . multis e matribus* dared to follow her son through whatever fortune might come while Aeneas' band sought to establish itself in Italy. However much we may sympathize with her, we must from the practical point of view admit that it was most fortunate for Aeneas that he did not have to face many scenes like this. The Trojans could ill afford to take such emotional chances. The incident

points up the necessity of some of the action of Book 5 which, while witnessing, we have perhaps not sufficiently comprehended.

When we came to the fifth book, it was with Aeneas poised as it were between his "escape" from Carthage and the visit to Cumae which would seal the accomplishment of his destiny. But the break away from the emotional impact of the great fourth book is too sudden to permit of us plunging immediately into something equally profound however different in character, and there must be a collecting of strength before we are adequately prepared to visit the realms of the dead with Aeneas and understand the meaning of future empire, the seeds of which he is now sowing. Hence the interlude of the fifth book.

The charm of this lull, whereby passion is calmed and the spirit prepared for the future, is I think generally acknowledged, with more or less emphasis. Yet though it is psychologically sound, the Sicilian visit and the funeral games might seem somewhat artificially contrived, or introduced largely with an eye on a familiar pattern of epic poetry, were it not for the skillful way in which the book is made to serve a practical end.

Aeneas and his band have been on the move for seven years. In that time some of their number have grown out of middle into old age, or out of vigorous old age

* This paper was read at the Annual Meeting of the American Philological Association, Cleveland, Ohio, December 30, 1952.

into infirmity. And the women, who are solely the victims of misfortune without possessing the incentive to gain *gloria* that the warrior has, are utterly discouraged. Moreover, the natural decline will in all cases have been hastened by physical hardships and the unusual demand made on courage and fortitude. It is too much therefore to expect that the whole group should have the same approach to the next trial facing them as they had had to the first attempts at settlement, in Thrace and in Crete. The stay in Carthage, an already fairly well-established city, had probably driven home upon them the blessings of being still. They all leave there gladly (*ocius omnes / imperio laeti parent ac iussa facessunt* [4.294-295]), but when they halt at Sicily again, this stop must seem like just another postponement of the great issue. And so in Sicily occurs the revolt. Aeneas finds himself with a discontented element on his hands which he cannot in honour abandon, but which for all that does not wish to go on with him. They are not merely a body for whom he must feel intense sympathy (we have witnessed moments when *he* almost seemed to be throwing fate away), but a group likely to be a genuine danger to him, a nucleus of discontent as well as a body whose increasing senescence could only be a drag on the active party. For in his search for a new homeland Aeneas is coming to a stage at which there will be no rest. Even without opposition likely to be offered to his settling on still alien soil, there will be the whole process over again of founding and building a city; but warfare also is almost sure. It has been prophesied to him (3.458 and 539), he will hear more of it at Cumae (6.86-92), and we are soon to watch its actuality through most of the last six books of the poem. Those who undertake the task must be physically fit and spiritually willing. There is no room for disaffection even in a mild form. To make matters worse, four of the ships have now been burned, and either these must be replaced or else some sort of re-organization must occur.

At this point Nautes the seer emerges, not to prophesy, but to give sound human advice:

Do not forget the existence of Dardanian Acestes. Accept his willing help and counsel. Hand over to his keeping those who are superfluous now that four ships are burned, who are in any event weary of the great undertaking and your personal affairs, the tired old men and the travel-weary women, and anyone with you who is weak or fearful of danger. Let these form a city under him (5.711-718).

The plan is endorsed by Anchises' ghost and accepted by Aeneas and Acestes.

It seems like obvious advice. But would it have been so obvious at the beginning of Book 5 as it is here close to the end? Until we reached this book we had heard of Acestes but twice: he was called *bonus* and *heros* when the ship-wrecked Aeneadae drank thankfully of the wine he had given them after their last Sicilian trip and

thus revived their sinking spirits (1.195-196); and Ilioneus as spokesman for the separated ships told Dido that if Aeneas proved to be no longer alive, they would seek a kinsman, Trojan Acestes, as their king (1.550 and 558).

These are promising ideas, but they do not tell us whether Acestes would be a fit king for them in comparison with Aeneas *alive*. The events of the fifth book, besides their other functions (literary and psychological), answer this question, and the answer is important in the economy of the *Aeneid*.

Our introduction to Acestes in general sets forth his basic qualities as a human being, his homely tastes, his pursuits, his generosity; we see him mindful of his ancestors (5.39), fond of hunting (implied in 5.37 and 301), kindly to his guests (5.41 etc.). He puts on no airs and needs none, for he has a natural dignity, and although the demand upon his hospitality is particularly unexpected since it is winter time, there is no lack of

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warmth in it. The circumstances may not be identical, but when we see him *horridus in iaculis* we are in some ways reminded of Cincinnatus at the plough; and the homely fare may turn our minds to Fabricius and his turnips, which so amazed Pyrrhus' gold-laden envoys.

The *gaza agrestis* (5.40) is offered not only for the wants of the travellers, but also in extra abundance for due religious rites. The dead Anchises is to be honoured. Then a banquet shall be provided for the occasion (5.61). Again, horses are furnished that all the children, alike strangers and natives, may demonstrate their youthful prowess (5.574). All these things show the "good old Roman virtues" exercised in fitting circumstances.

But Aeneas is more than a good Roman prototype, or a good Trojan-by-descent. He is also an independent leader who worships his own peculiar Penates (5.63), and has stature in Sicily among the neighbouring kingdoms, so that his name, figuring in an invitation, has weight in attracting others to the games (5.106). At times his own office, which in its place is parallel with Aeneas', brings him actually up to the level of Aeneas, more particularly when Entellus at the boxing match appeals to the leaders for their approval in equalizing the contest between himself and Dares, and an answer to him presumes an authority in each speaking as leader of his own people, and agreement between them. It is a minor incident in itself but points to the equal position of Aeneas when he is exercising his full prerogative.

All these things as we come upon them one by one seem to be pleasant and decorative notes in the epic action. But a considerable quantity of good poetry is expended upon them and their cumulative effect is to give the answer to Aeneas' problem. Now when disaffection makes itself manifest in the Trojan party, we no longer ask what Aeneas can possibly do to guarantee his own strength for future ordeals, and at the same time to care for the weak and discouraged, with honour to himself and without disparagement to others. The answer is plain: Aeneas is of suitable years to take over those who no longer feel the call of the future; he is a kinsman and a practising exponent of the virtues they have learned to admire perhaps in *pius Aeneas*. We have even been reminded of his partially divine birth (5.38), and just before the uprising of the women, Jupiter gave signal recognition to him through the omen of the flaming arrow as one approved by the gods. While the omen foreshadows nothing specific within the range of the *Aeneid*, it does lend the weight of divine approval to the Sicilian's life.

The good qualities of another *dux*, however, would not alone, in the present circumstances, be a solution for anyone; Aeneas too has these; but he is looking forward to a life of continued struggle, while Aeneas has a settled home, with peace and reasonable security to offer. How could Aeneas have found a better place to leave his own *reliquiae*? Sicily and Aeneas represent not just a

counsel of desperation, but a genuine solution to a serious problem: the tag ends of Aeneas' past are thus cleared away for him, and he can approach the last stage of his divine mission untrammelled by material weakness or a troubled mind; those left behind are humanely provided for, and to their liking; and Aeneas feels an accession of power in the addition of Trojan subjects to his people: *gaudet regno Troianus Aeneas* (5.777).

The fifth book is strategic in its contents and in its placing. Virgil has finished the background stage of his great story, and, with that disarming art that conceals art, puts past things behind and brings us face to face with the supreme purpose of the gods and the main issue of Aeneas' journey. Troy is left behind, Rome is ahead.

ELLENOR SWALLOW

BARNARD COLLEGE

HOUSMAN AND PROPERTIUS (1.21.1-4)

As an undergraduate at St. John's College, Oxford, 1877-1881, A. E. Housman spent a great deal of his time, it seems, either in the company of his friend, M. J. Jackson, or reading Propertius. His friend he found exciting. "A. W. Pollard," says Prof. Gow, "told me that in his opinion it was unlucky that Housman's great friend M. J. Jackson should have shared their lodgings in St. Giles', since Jackson's first in science was so secure that he could afford to be idle and Housman enjoyed idling with him."¹ His course of studies he found boring. "The tuition provided by St. John's College seems to have been uninspiring, or at any rate it failed to inspire him with interest in this curriculum [i.e., the programme of Greats], and he rebelled, choosing rather to spend his time over the text of Propertius than to devote himself to the pursuits proper to a Greats candidate."² The result was, as everyone knows, failure in Greats and his departure from Oxford without a degree.

During the next ten years (1882-1892) Housman worked at the Patent Office during the day and spent his nights at the British Museum doggedly reading Latin and Greek. The result of his studies was a flood of papers (beginning in 1888), chiefly on the Greek tragedians, Horace, Ovid, and Propertius:

Propertius had been Housman's first love, and probably some of the emendations which now saw the light were produced in the hours which he refused to the curriculum of Greats. It would seem, however, that he was at this time contemplating a full-dress edition of the poet. The elaborate study of Propertius's manuscripts which began to appear in 1893 was no doubt a

¹ Quoted by Grant Richards, *Housman: 1897-1936* (Oxford 1942) 304, n. 2.

² A. S. F. Gow, *A. E. Housman: A Sketch* (Cambridge 1936).

³ What the programme of Greats consisted of at this time is explained by Gow, *op. cit.* 6-7.

further section of the foundations on which this edition was to be built, and at his death there was found among his papers a complete transcript of the text, with apparatus. . . . There were, however, no traces of a commentary, and as Housman hardly ever destroyed a manuscript, it may be regarded as certain that no more was composed than appeared in the *Journal of Philology*.³

It was just about this time (1893-1895) that Housman was inspired to write most of the poems of *A Shropshire Lad* (published in 1896). It is, therefore, not surprising to find among them one poem (xxii) that seems reminiscent of Propertius:

The street sounds to the soldiers' tread,
And out we troop to see:
A single redcoat turns his head,
He turns and looks at me.

In Propertius's poem, a dying soldier speaks (1.21.1-4):

Tu, qui consortem properas evadere casum,
miles ab Etruscis saucius aggeribus,
quid nostro gemitu turgentia lumina torques?
pars ego sum vestrae proxima militiae.

"You, who hasten to avoid the fate of your comrades, soldier wounded at the Etruscan lines, why at the sound of my moaning do you turn your eyes wide with questioning towards me? . . ."⁴

So far the situation in both poems is, to some extent, similar; the difference (and that may still imply indebtedness: *pars ego sum vestrae militiae*) in the two poems is that whereas the rest of Propertius's poem indicates an acquaintanceship or a possible kinship between the dying speaker and the soldier spoken to, the rest of Housman's poem indicates that they (the poet and the soldier) are complete strangers who will probably never meet again:

My man, from sky to sky's so far,
We never crossed before;
Such leagues apart the world's ends are,
We're like to meet no more;
What thoughts at heart have you and I
We cannot stop to tell,
But dead or living, drunk or dry,
Soldier, I wish you well.

RALPH MARCELLINO

BROOKLYN COLLEGE

³ Gow, *op. cit.* 12-13.

⁴ The interpretation given here of *turgentia*, "wide with questioning," is unorthodox, to say the least. I dare suggest it because no one seems to know how to translate the word anyway. Paley translates: "filled with tears." Postgate says: "not 'swelling, filled with tears' . . . *turgere* and *tumere* always mean to be swollen, to have swelled. So here the soldier's eyes have swollen from the tears extorted by the pain of his wounds: they are not filled with the tears of pity ('*prae miseratione*' Paley)." Butler says: "Swollen with tears of grief, for the day's disaster, or perhaps pain from his wound." Paganelli translates: "gonflés de pleurs." What makes *turgentia* difficult to translate is the presence in the same line of an equally difficult word, *torques*. Enk: "et vocabulum *turgentia* et verbum *torques* variis modis

REVIEWS

Heroic Poetry. By C. M. BOWRA. London: Macmillan; New York: St. Martin's Press, 1952. Pp. ix, 590. \$7.50.

Professor Bowra's is, to my knowledge, the only book that treats of this subject comprehensively and yet in a reasonable compass. The achievements of his book are mainly: (1) to have summed up the vast information presented in the three monumental volumes of the Chadwicks' *The Growth of Literature*, concerning the popular, narrative, recited poetries of the Grecian, Slavonic, Tatar, and other peoples (the Sea Dyaks of Western Borneo have not been disdained their place); (2) to have added much new material, especially from the works of recent Russian scholars on Asiatic epic poetry; (3) to have given a working definition, by its subject, its spirit, and its form, of heroic poetry, distinguishing it from such genres as the ballad, the literary epic, and magical (shamanistic) poetry (the Sea Dyaks are now disqualified); (4) to have offered an attractive hypothesis for the origin of heroic poetry; (5) to have discussed the works of this genre as poetic, rather than as anthropological, phenomena; (6) to have taken into account the findings of Milman Parry, Sr., concerning the formulaic structure and mode of composition of the Homeric and other heroic songs.

In all, then, the book is a good survey of the subject. The reader will find an account of virtually every important heroic poem and poetic cycle from the Old Babylonian *Gilgamesh* to others whose *terminus post quem* is not in doubt, as,

Then rose on his mettlesome legs
The strong powerful young man,
The warrior Josef Vissarionovich . . .
He began to smooth his curly hair
And to twist his moustaches . . .

along with much intelligent discussion of various aspects of the genre: the type of action, the qualities of the hero, the method of composition, tradition, relation to history, etc. Most of the subjects treated later in the book are discussed briefly or mentioned in the first chapter, "The Heroic Poem"; hence that is worth reading in itself.

The reviewer would take exception to the distinction between the spirit of heroic and that of tragic poetry (pp. 75-76). Tragedy, says Professor Bowra, leaves one with a sense of desolation, whereas the epic hero has not died in vain. Achilles' wrath may be in some sense

explicatur." Cf. the latter's long discussion of these two words in P. J. Enk (ed.), *Ser. Propertii Elegiarum Liber I* (Lugduni Batavorum 1946) II 193-194.

healed (as if it were a disease), but his grim acceptance of an implacable fate in *Il.* 24.518 ff. does not seem so far from desolation; nor have Ajax and Antigone, or Hamlet either, died in vain.

The discussion of formulae and technique of composition is inadequate. "Much heroic poetry is not only recited, but actually improvised," it is said in the chapter on this subject. Bowra gives no clear example of heroic poetry that is *not* improvised. Why not list improvisation as a defining characteristic, rather than absence of tragic spirit? In the discussion of the purpose of formulae (p. 216), their most important feature is omitted: that they enable the poet to fill out a metrical gap in the line. Thus the true function of formulae is never explained. Finally, until the arguments put forward by Milman Parry, Sr., in *L'Épithète traditionnelle dans Homère*, pp. 147 ff., are effectively refuted, one must regret any attempt, on the part of Professor Bowra as well as of Ruskin, to find delicate ironies in *physiocoos* *aia* and similar Homeric phrases.

Errata: p. 10, line 16, *for* has *read* *had*; p. 92, line 27, *for* Finland *read* Esthonia; p. 316, line 6, delete comma between "Mahdi" and "Khan"; p. 421, notes, before second "Chadwick" *read* 5; before "Gilferding" *read* 7.

MILMAN PARRY, JR.

AMHERST COLLEGE

Homère, *Odyssee*: Chants I, V-VII, IX-XII, XIV, XXI-XXIII. By JEAN BÉRARD, HENRI GOUBE, and RENÉ LANGUMIER. ("Classiques Hachette.") Paris: Librairie Hachette, 1952. Pp. iv, 476; 42 figs. in the text. No price stated.

This is a school edition of half of the *Odyssey*, for French colleges. Teachers of Homer in this country will find it worth having on hand for its illustrations and supplementary material. The twelve books presented in Greek are complete, in the received text, with no critical apparatus but with brief textual, grammatical, and explanatory notes at the bottom of the page. Printing is good, and the small (4x6 inch) format handy.

Introductory essays, brief but interestingly handled and drawing on recent archeological knowledge, discuss the Heroic Age and its culture, composition and qualities of the Homeric poems and of the *Odyssey* in particular, the geographical and mythical background of Odysseus' wanderings, Homer's literary reputation, and the main features of the epic dialect and meter. There is a selective bibliography, an extensive grammatical appendix, and a geographical-historical dictionary supplying background on important places and things in the epic world.

Both *Iliad* and *Odyssey* are ascribed to a single great poet, in the ninth century, with many later modifications and additions of lesser import. The poet's knowledge of western Mediterranean topography is attributed to sturdy traditions from the Mycenaean Age, with possible influence

of Phoenician sailors' accounts. Every place on Odysseus' itinerary is considered real, identifications naturally following Victor Bérard's theories. No mention is made that these places could not have been visited in the sequence, time intervals, and directions given in the *Odyssey* itself. The actual route described in the poem requires considerable freedom with geography west of Greece. The results, such as seen on my map in *A Reading Course in Homeric Greek*, are perhaps less real; but they are more Homeric.

RAYMOND V. SCHODER, S.J.

WEST BADEN COLLEGE

Anthologia Lyrica Graeca. Edidit ERNESTUS DIEHL. Fasc. 3: Iamborum Scriptores. 3d ed.; Leipzig: Teubner, 1952. Pp. v, 162. DM 5.60 (bound).

This third fascicle of the new edition of the *Anthologia Lyrica* has, like the first two, been brought out by Rudolf Beutler, using Diehl's notes. In organization and scope the volume follows Diehl's second edition (1935) very closely, embracing not only the iambic poets proper (Archilochus and Semonides, and some other slight fragments), but also the choliambists (mainly Hipponax and the unknown moralist called *Anonymus in Turpilicrem*) and the meliambists Cercidas and Philoxenus.

Some Hipponactean fragments, first edited by Lobel as Oxyrhynchus Papyri 2174-2176 (*Oxy. Pap. XVIII* [1941]) are the only new pieces of great interest. These are valuable chiefly for the considerable addition they make to our knowledge of the metres of Hipponax; they add a little, also, to our knowledge of the scope of his satire. But they are tantalizingly meagre. Only the more substantial fragments, of course, appear in this volume.

The much-debated Strasbourg papyrus fragments of epodes, attributed to Archilochus in the 1935 edition, are left in the same place (Archilochus 79 and 80) but marked as spurious. This judgment follows, part way, the trend of recent opinion; most critics would now ascribe one or both poems to Hipponax rather than to Archilochus. The question of their authorship is perhaps insoluble, on evidence thus far adduced; but in the case of No. 80 at least, the claims for Hipponax are much the stronger, now that we know that he wrote epodes.

The editorial work of this volume is scrupulously careful, and it is conservative; a number of the bolder restorations of the 1935 text (some made by Knox and Wilamowitz in Cercidas, for example) have been withdrawn. Bibliographical references have been greatly increased. There is a good record of the chief critical literature since the last edition up to 1950, and a number of earlier references have been added, notably in the discussion of the Strasbourg epodes (page 34) and to the general literature on Archilochus (page 1).

G. M. KIRKWOOD

CORNELL UNIVERSITY

Sophocles, *Electra* and Other Plays: *Ajax*, *Electra*, *Women of Trachis*, *Philoctetes*. Translated by E. F. WATLING. ("The Penguin Classics," L. 28.) London, Baltimore, Melbourne: Penguin Books, 1953. Pp. 218. \$0.50 (2s. 6d.).

This is a valuable addition to existing translations. Anybody who wishes to enjoy the dramatic skill of Sophocles, but is restricted to the use of translations, should look at as many of these as possible in order to select the one he finds most satisfying. E. F. Watling's version (his translation of the "Theban plays" [*OT*, *OC*, *Aut.*] appeared in the same series in 1947) is likely to be the choice of many because of its directness and its poetic flavor.

The dialogue is translated, for the most part, into iambic lines of irregular length and the choral odes into rhymed verse. It is not easy to understand Mr. Watling's reason for sometimes reverting to prose. This has been avoided in the *Ajax*, but prose passages appear in each of the other plays: in the *Electra*, the opening scene and the account of the chariot race; in the *Women of Trachis*, the narrative of Hyllus; and in the *Philoctetes*, the narrative of Neoptolemus, his dialogue with the Merchant, and the speech of Philoctetes after he has been seized.

Mr. Watling has been so successful in keeping the language of his dialogue natural without loss of dignity that the few lapses may be overlooked. But some other exclamation than "Hullo!" might well have been used when Neoptolemus catches sight of the rags washed by Philoctetes. It also seems unfortunate to use expressions such as "Let honesty go hang, only for a day" and "Conscience can be hanged", for "eis anaidēs hēmeras meros brachy / dos moi seauton" (*Phil.* 83-84) and "poiēsō, pasan aischynēn apheis" (*Phil.* 120).

The introduction, and the few notes, are thought-stimulating as well as helpful; and Mr. Watling deserves praise for prefacing each play with a summary not of the dry type too often found, but possessing true literary quality and calculated to arouse interest.

PEARL CLEVELAND WILSON

HUNTER COLLEGE

Aspects of Euripidean Tragedy. By L. H. G. GREENWOOD. Cambridge: At the University Press; New York: Cambridge University Press, 1953. Pp. vii, 144. \$3.75.

The author of this slender volume has undertaken to present a major new interpretation of Euripidean tragedy, which he has named the Fantasy Theory. His reinterpretation has developed from an attempt to solve the difficulty which he finds in Euripides' representation of the Olympian gods in the plays. The difficulty consists in this, that although the poet's representation of the

nature and the actions of the gods in most of the plays conflicts sharply with what appear to be his own religious beliefs (and the author tries to determine the general tenor of Euripides' own religious conceptions), nevertheless these gods and their activities are presented as an integral and irremovable element of the plot of the play. Greenwood's solution, briefly stated, is to assume that the plots of the tragedies are "fantasies," i.e., "fictions," or series of events which Euripides himself did not think, nor want the enlightened among his audience and readers to think, such as actually occurred or even such as could have possibly occurred; and, further, that there is no second version, no "real story" or inner meaning, underlying the story which is presented on the surface by the poet. Recognizing the ambiguity of the word fantasy, Greenwood attempts to clarify what he means by the impossibility of the plots, and restricts the impossibility of each plot as a whole to the fact that the activities of the divine personages form an integral and irremovable part of the whole. It is the divine personage whose words and deeds are, as Euripides thinks and would have others think, unconditionally impossible. This impossibility of plot is not, however, obtruded; on the surface all is orthodox and conventional, and would not be suspect by the more naïve. But the more enlightened would perceive that Euripides was satirizing the orthodox conceptions of the gods and religion which he was presenting on the surface. This satire and wit directed against the conventional beliefs of religion and other spheres (and motivated mainly by the tragedian's desire to advance truth) was, however, only subsidiary in the play as a whole. Greenwood repeatedly stresses (though he does not discuss this at length) that Euripides' main purpose was to present moving and tragic pictures of human nature and destiny. He believes that the satire and irony, especially because of the unrealistic nature of ancient tragedy, would not do any great injury to the main purpose. After his positive statement of his theory, Greenwood analyzes the "symbolist" theory, which understands Euripides' gods as representing forces of nature, and the "rationalist" theory, as promulgated by Verrall and others, and finds them, when subjected to searching scrutiny, incapable of solving the difficulty of the gods' representation. He next offers, in line with his general conception of Euripidean tragedy, a new interpretation of the *Suppliants*. He thinks that the poet presents in this play a patriotic glorification of Athens only ostensibly and on the surface; to the more discerning, Euripides is really criticizing and satirizing political, moral, and religious principles and policies which he himself disavows. Some further indirect support for this theory is urged in a discussion, in a final chapter, of the non-realistic aspects of ancient tragedy.

This attempt to summarize briefly Greenwood's theory of Euripidean tragedy cannot possibly do justice to the force of his arguments, which are necessarily extremely detailed, articulated and elaborated with great care, and

sometimes rather labyrinthine. His work as a whole is deeply thoughtful and perceptive, his arguments subtle and ingenious. He is open and candid as to the possible difficulties confronting his views. At times, he is very persuasive in arguing for his thesis. Nevertheless, I do not believe he succeeds in demonstrating the truth of his interpretation. He is frankly concerned to establish his thesis and, while he is cautious and restrained, I do not think he succeeds completely in avoiding the dangers inherent in such an approach. Some of his arguments, highly subjective in nature, could easily cut two ways. Much depends upon what Greenwood conceives Euripides himself to have believed, whereas the difficulty of determining this with real certainty and consistency is notorious. It is questionable, indeed, whether the basic problem upon which he constructs his theory is sound. If the plays are considered, first and last, as dramas, and not as vehicles for the tragedian's own ideas, in open or veiled fashion, it is doubtful that the factor of impossibility of plot, from which the theory originates, is pertinent at all. However the book contains much of value, even for those who may be unable to agree with its basic premises.

HAROLD W. MILLER

BUCKNELL UNIVERSITY

The Male Characters of Euripides: A Study in Realism. By E. M. BLAICKLOCK. Wellington, N. Z.: New Zealand University Press, 1952. Pp. xvi, 267, 25s.

Professor Blaicklock has given us a lively and interesting book. Though written in a popular style, it will be more useful to the specialist, or at least to the keen student of Euripides. This is partly due to the self-imposed limitations of the subject, and partly to the way the argument is developed. As this is a study in Euripidean realism, and because he believes that realism to be more in evidence in the male characters—a premise which seems doubtful if one remembers not only Medea and Electra, but Phaedra and her nurse, Clytemnestra, Helen, Hecuba, and even Alcestis—Mr. Blaicklock proceeds to study the chief male characters. However, he finds it hard to stay within the limits set: the study of Jason gives at least as much space to Medea; the chapter on "The Sons of Erechtheus," which deals with the *Heraclidae* and the *Supplices*, is a discussion of Euripides' feeling and attitude to Athens and only formally justified as a character-study of Demophon and Theseus; the discussion of the end of the *Phoenissae*, too, is somewhat of a *paregon*.

Realism is here understood mainly as the depicting of evil in character and motivation. The several references to Zola in this context are significant, as is the use of the word "cynicism" as an equivalent. The result is that some of the characters at least are made more evil than, I believe, Euripides painted them. Thus I doubt that

Admetus is merely "mean, base, unworthy of a noble love" even before he sees the light; even Jason—"The Hero That Was"—really has a good deal of common sense on his side. Both these characters are said to represent an attack on the Athenian husband of the day. If Menelaus was woman-ridden and also a Spartan bully, I should reverse the emphasis in the *Andromache*, and if the short characterisation of him in the *Hecuba* is well brought out, can one safely conclude that "his weakness took all meaning out of the war"? Agamemnon is "stripped of his Homeric glamour," but it might be well to remember that Homer himself does not hesitate to make his "King of Men" ridiculous. The trouble is, I believe, that these characters are too closely related to the contemporary background, even though one may agree that Euripides likes to debunk "the captains of great hosts." Mr. Blaicklock is too wise to indulge in the fashion of identifying dramatic characters with contemporary individuals, and he is right to seek a general relation with the contemporary social and political background, but it is hard to believe that Ion and Hippolytus were walking the streets of Athens.

The realism of Euripides is an admitted fact, and a study of it must cover much old ground. Differences of opinion must centre, in most cases, on relative details. This is one reason why the book will be most useful to the specialist student. The other is that Mr. Blaicklock spends some time in presenting, fairly and sympathetically, the views of his predecessors, and this, while undoubtedly useful, somewhat slows the flow of his own interpretation. The most convincing reinterpretation is, to me, that of Pentheus, and I am ready to believe that previous interpreters (including myself) have been too hard on "The Natural Man," though I cannot go as far as to agree that the Theban king is the centre of the tragedy of the *Bacchae*.

The book is written with enthusiasm; it has definite limitations, and its moral outlook is much more certain and free from doubt than Euripides ever was. Is Phaedra really "an over-sexed woman"? But it is enjoyable reading, it shows real familiarity with the plays, it is often enlightening. It also gives one every opportunity to disagree, and, where the decision is in any case subjective, that is not the least of its merits.

G. M. A. GRUBE

TRINITY COLLEGE, TORONTO

Chion of Heraclea: A Novel in Letters. Edited with introduction and commentary by INGEMAR DÜRING. ("Acta Universitatis Gotoburgensis," Vol. 57, No. 5.) Göteborg: Wettergren & Kerfers Förlag, 1951. Pp. 123. Sw. Crs. 15.

Chion of Heraclea (in Pontus) is a historical figure; he was a pupil of Plato, and led the conspirators who

killed the tyrant Clearchus in 353/352 B.C. The seventeen letters attributed to him tell this story, with some embellishments, and if genuine would have special interest for students of Plato. Miss Düring shows pretty conclusively, mainly on grounds of language and style, that they are not likely to be authentic. She does not stop at this point, however, but goes on to study the letters for their own sake. They form a connected whole, a rather good piece of prose fiction (though perhaps the term "novel" is a bit pretentious). Miss Düring dates them tentatively in the second half of the first century A.D., and suggests that the theme of philosophic opposition to tyranny would be attractive, though dangerous, in the reign of Domitian.

The editor provides a text based on careful study of the manuscript tradition, a translation in excellent English (in spite of a few slips in idiom), a full commentary, and ample indices.

EDWIN L. MINAR, JR.

DEPAUW UNIVERSITY

Plutarch und die Geschichte. By CARL THEANDER. ("Bulletin de la Société Royale des Lettres de Lund," 1950-51, I.) Lund: Gleerup, 1951. Pp. 86. No price stated.

This book attempts to disprove the generally held belief that Plutarch used inferior materials from secondary sources. The author thinks that Plutarch personally visited many of the localities about which he wrote, talked with eyewitnesses, examined monuments, copied inscriptions, and used primary authors.

Starting with certain well-known passages where Plutarch expressly says that he learned some facts first hand, the author tries to show that the tenses Plutarch uses are significant for identification of other similar information. That this is true in some instances cannot be denied; that it proves Plutarch was a careful historian is more doubtful.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL
PHILADELPHIA, PENNSYLVANIA

Maius Opus (Aeneid 7-12). By WILLIAM HARDY ALEXANDER. ("University of California Publications in Classical Philology," Vol. 14, No. 5.) Berkeley and Los Angeles: University of California Press, 1951. Pp. ii, 193-214. \$0.25.

Anyone who has struggled with successive generations of students in a heroic attempt to lead, entice, or otherwise propel them through a part of the *Aeneid* (alas! only the first six books), and to convince them that Vergil produced poetry rather than a vicious Chinese

puzzle, will be heartened and given new energy for the battle by a reading of this short essay. In this printed version of his presidential address delivered in Baltimore, on December 28, 1949, at the annual meeting of the American Philological Association, Professor Alexander demonstrates that a distinguished scholar, writing against the background of a lifetime's experience, can find much to say—much that cries out for a hearing—about a work which is always in danger of being misunderstood and undervalued because of its long service as a high school Latin text.

Any summary even of so brief a paper must necessarily be inadequate to reflect the verve and conviction with which the author makes his case. In the first part of the paper, Professor Alexander considers the general tendency to deprecate the *Aeneid's* last six books in comparison with Books 1-6, and answers, one by one, the complaints which have been brought against them: that Vergil, as an imitator of Homer, falls short of his original in many ways; that Aeneas emerges as a symbol rather than as a well-developed character; that the catalogues of names and places, the unconvincing battles, the aetiological descriptions of religious rites are all calculated to enhance the chauvinistic theme of Roman greatness and the Roman destiny; that, naturally, any such work, conceived as a piece of nationalistic and political propaganda, must fail of literary greatness; finally, that Vergil himself recognized this failure in his deathbed request that the *Aeneid* be destroyed. Limitation of space prevents our repetition of Professor Alexander's answers to these individual criticisms, but answer he does, and in strong and convincing terms. He shows, in the second part of the paper, that the objections to Books 7-12, and to the *Aeneid* as a whole, are based on a misunderstanding of what was Vergil's main theme: that the *Aeneid* is not primarily and above all intended to be a Roman poem. "Roman pride, Roman customs, Roman characters, Roman battles on land and sea, Roman power, Roman grandeur, the Roman future, the Roman task,—much of all this is of the purposefulness of *décor* . . . But in and through all that *décor* which is achieving its valuable secondary purpose, moves the Man (or, if you like it, Man), bearing everything as under Fate . . ." (p. 213). The theme is the universal tragedy of humanity pursuing happiness under the shadow of inexorable fate—a theme as old as the Vedas and as modern as Russell's "A Free Man's Worship." The significance of the *Aeneid's* last six books, and Vergil's justification for the phrase *maius opus*, lies in the fact that in these books the action occupies a larger stage, and involves, not a band of refugees, but the recognized founders of a new nation. "The 'greater work' reveals itself in the passage from the lesser field to the greater arena, only to reveal that there too, as in all our poor human life, under the fair skin of the deceptive apple is the worm" (p. 211).

Much as we may bewail the present eclipse of the classics in American education, a reading of this essay will bring solace. While our field offers works such as the *Aeneid* is here shown to be, and men who study and expound them with the depth and conviction which Professor Alexander displays, it seems unlikely that the classics will die any permanent death.

ROBERT J. LESLIE

UNIVERSITY OF CONNECTICUT

Pliny, Natural History. Vol. VI: Books 20-23. Translated and edited by W. H. S. JONES. ("Loeb Classical Library," No. 392.) Cambridge, Mass.: Harvard University Press; London: Heinemann, 1951. Pp. xxv, 532. \$3.00.

Pliny, Natural History. Vol. IX: Books 33-35. Translated by H. RACKHAM. ("Loeb Classical Library," No. 394.) Cambridge, Mass.: Harvard University Press; London: Heinemann, 1952. Pp. vii, 421. \$3.00.

Mr. Jones makes a logical start to his contribution to the Loeb Pliny by defining his terms in his introduction, that is, he discusses briefly the chief diseases recognized in Pliny's day, gives a brief glossary for certain ones whose identification is trustworthy, and notes some of the problems in connection with names like *podagra*, *angina*, *opisthotonus*, and even *destillatio*. Pliny's remedies and drugs, his botany (with the related problem of his resemblances to Dioscorides), and his attitude toward the Magi all receive some mention. His terms for dry and liquid measures are tabulated. There are bibliographical notes on MSS, editions, and the chief authorities consulted. And there is the promise of a complete index of plants to be presented at the end of Pliny's botanical section. A business-like translation follows this business-like introduction.

While Mr. Rackham's death terminated his personal supervision of the Loeb Pliny with Vol. V (cf. *CW* 45 [1951/52] 124), it did not cut off his total contribution at that point. It is the Rackham translation, taken from a "typescript with a few footnotes," which is printed here with a Latin text prepared by Professor E. H. Warmington, who likewise supplied the brief critical notes, many of the notes on the translation, and who rewrote completely some parts of the translation. Casual sampling and use reveal no major flaws in the resultant volume. The range of subject matter in this interesting section of Pliny is brought out by three little "Loeb-Library" indices, (1) "of Artists," (2) "Museographic" (i.e. of locations of works of art), and (3) "of minerals."

GRUNDY STEINER

NORTHWESTERN UNIVERSITY

Studies in the Political and Socio-Religious Terminology of the De Civitate Dei. By R. T. MARSHALL. ("The Catholic University of America Patristic Studies," No. 86.) Washington: Catholic University of America Press, 1952. Pp. vii, 96. \$1.25.

Marshall gives useful tables of the passages from *De Civitate Dei* and *De Catechizandis Rudibus*, with a few from St. Augustine's other works, which are significant for the definition, in their context, of *civitas*, *populus*, *gens*, *regnum*, *societas*, and *res publica*. His exposition emphasizes St. Augustine's consistency in the use of these terms, and gives a logical account of the relationship of the two *civitates*, the *ecclesia*, and the state, and of the distinction between the use of Biblical and classical sources. This publication is a good example of the use of photo-offset to make a sound, doctoral dissertation available at low cost, despite the preponderance of Latin in the text.

EVA MATTHEWS SANFORD

SWEET BRIAR COLLEGE

Aratoris Subdiaconi De Actibus Apostolorum. Edited by ARTHUR PATCH MCKINLAY ("Corpus Scriptorum Ecclesiasticorum Latinorum," Vol. LXXII.) Vienna: Hoelder-Pichler-Tempsky, 1951. Pp. lxiv, 363. No price stated.

Within the limits imposed upon a brief review one can do little more than call attention to the general features of this lavish critical edition by the veteran scholar McKinlay. Arator was a sixth century Ligurian who, after education under the tutelage of Bishop Ennodius of Pavia and Archbishop Laurentius of Milan, practiced as an advocate so successfully that he reached a position of influence at the court of King Athalaricus of the Ostrogoths. Resigning this post about 540, he took orders and was made subdeacon of the Roman church. He dedicated to Pope Vigilius (in an "epistle" of fifteen couplets), and also to the abbot Florianus (twelve couplets), his paraphrase on the Acts of Apostles, composed in two books of 1076 and 1250 hexameters, respectively. There is also another "Epistola ad Parthenium" in fifty-one elegiac distichs. This, together with the testimonia and apparatus criticus at the foot of the text, fills 153 pages of the volume.

McKinlay has collated thirty-five manuscripts and minutely examined five more, which he divides into three classes, further subdivided into the "meliores" and the "deteriores." He has also examined sixty others and lists thirty-two which he has not seen. Unless the date of Bodleianus E. Mus. 66 (S. VII) is not a misprint, none of the manuscripts used is earlier than the ninth century. This should certainly be sufficient to guarantee the critical basis for the text. In addition to the lengthy apparatus

beneath the text, there are two further appendices of the same kind (pp. 154-180). The testimonia on the work and author fill thirty-eight pages (xxi-lxx). There are some very valuable appendices: the indices rationis typicae (181-195), the index grammaticus (196-223), the index scriptorum (224-252), and, finally, the usual full index verborum characteristic of this series (253-363).

In Pierre de Labriolle's *Histoire de la littérature latine chrétienne* Arator was given one sentence only in a footnote (p. 653) and another in the addenda (p. 742). With McKinlay's fine text as a basis, we are in a position to do much more, though readers will, of course, learn from Arator much more about the sixth century than the first.

GEORGE E. McCracken

Drake University

Sermo Vulgaris Latinus. Vulgärlateinisches Lesebuch. Zusammenestellt von GERHARD RÖHLFS. ("Sammlung Kurzer Lehrbücher der Romanischen Sprachen und Literaturen," No. 13.) Halle (Saale): Max Niemeyer Verlag, 1951. Pp. xii, 88. DM 4.80.

This little book of Vulgar Latin selections is designed for the student of philology at the university, or graduate level. The editor has aimed at including a number of selections from texts which are hard to secure for classroom use, as well as to present passages which best illustrate the development of the Romance speech out of popular Latin. At the same time, an effort has been made to offer samples of all types of written documents, from the novel (Petronius) to a cook-book (Apicius); there are also long lists of names (of persons and places). A certain number of authors or documents are inevitable in such a collection: e.g., Egeria (St. Silvia), the Appendix Probi, Gregory of Tours, and the "Itala" text of the New Testament; in the last selection, the editor has used the convenient device of printing the Vulgate Text in parallel columns. In addition, the book presents such unusual material as (1) an excellent assortment of epigraphical texts; (2) the medical "prescriptions" or recipes of Marcellus Empiricus; (3) part of the *Opus Agriculturae* of Palladius; and (4) selections from various legal texts and codes (e.g., from the Lex Salica, Lex Ribuaria, and the Capitulare de Villis). The selections are given in chronological order, with very brief introductions to each (date, contents of the work, available texts and scholarly "literature"). There are few notes (mainly to give textual variants), and the Index Verborum is very brief. In short, this is not a book to put in the hands of a tiro; it can be used only under the constant and careful supervision of a competent philologist. This is not to imply that the book is without its uses; but I should judge that circumstances warranting its use would be, in this country at least, all too infrequent.

For English-speaking readers, it is worth comparing this German book with a standard American work in the same field: *A Chrestomathy of Vulgar Latin*, by H. F. Muller and P. Taylor (Boston: Heath, 1932). This latter work contains a clear and comprehensive historical introduction, a grammatical survey, and a somewhat fuller Glossary; about half the authors or documents excerpted in Röhlfs are also represented in Muller and Taylor, and the latter contains a number of interesting texts not in Röhlfs. The student who is interested in learning something of this fascinating area of spoken and late Latin could do no better than to begin with Muller and Taylor and then turn to Röhlfs for additional selections (which are more technical in nature and generally more difficult) and for a more recent bibliography.

CHARLES T. MURPHY

Oberlin College

Inscriptions du Port d'Ostie. By HILDING THYLANDER. ("Skrifter Utgivna av Svenska Institutet i Rom," Series in 8°, IV: 1 and 2.) Lund: Gleerup, 1951-1952 (Pt. 1 1952). Pp. xxiii, 563; vii; 125 plates, 6 plans. Sw. Crs. 75.

Étude sur l'Épigraphie latine. By HILDING THYLANDER. ("Skrifter Utgivna av Svenska Institutet i Rom," Series in 8°, V.) Lund: Gleerup, 1952. Pp. xvi, 191; 6 plans. Sw. Crs. 25.

These volumes are the product of study begun over fifteen years ago. The first is the definitive edition of the inscriptions found to date at the port of Ostia. The inscriptions are published in two groups: A, those found in the necropolis of Isola Sacra (nearly 400, practically all funerary); B, those found on the other side of Trajan's Canal, in Portus proper (over 400, mostly funerary, but some honorific and miscellaneous). Detailed description and bibliography are provided for each document. Explanatory notes to many texts and translations of practically all but fragments render the material usable by non-specialists as well as epigraphists. A brief chronological account of the finds of inscriptions at Ostia, a concordance for the inscriptions of *CIL* XIV and XV reprinted here, and highly detailed indexes of names, words, abbreviations, and phrases characteristic of funerary monuments complete this valuable corpus.

The separate fascicule of plates contains six excavation plans and sketch maps of Ostia-Portus and splendid, clear photographs of some 300 of the inscriptions. These plates also serve the first chapter of the doctoral *Étude*, where the author discusses palaeographic, archaeological, artistic, and stylistic clues and criteria for the dating of Latin inscriptions (a separate study of grammar and syntax as criteria for dating is promised for the near future). In this connection Chapters II and III take up

onomastics, especially of the lower classes and freedmen, the former studying evolution in Latin nomenclature (the classical *tria nomina* were not always customary) and the latter investigating *nomina* and *cognomina* as evidences of the bearers' origins. In sum, painstaking work, amply documented for the specialist, and conveniently summarized for the non-specialist.

NAPHTALI LEWIS

BROOKLYN COLLEGE

The Portable Gibbon: The Decline and Fall of the Roman Empire. Edited, with an Introduction, by DERO A. SAUNDERS. Preface by CHARLES ALEXANDER ROBINSON, JR. ("The Viking Portable Library," No. 60.) New York: Viking Press, 1952. Pp. x, 691. \$2.50.

The Editor's Introduction (pp. 1-24) consists of a biography of Gibbon and a brief statement about the editorial techniques used in condensing the voluminous original. Saunders manages to present a connected narrative of the period between 98 and 410 A.D. (Chapters I-XVI of the original in pp. 27-327, Chapters XVII-XXXVIII in pp. 328-630) by dropping almost all the footnotes, which constitute about one fourth of the original, and by omitting certain chapters (e.g., VIII and IX) and summarizing others (cf. pp. 128-132, 178-180, 324-327, etc.). The second half of Gibbon's history is represented only by excerpts from Chapters XL, L, and LXVIII (pp. 631-691). There are also (from the first half) omissions ranging in length from a paragraph to a page or more (see notes on pp. 39, 137, 177, etc.; 387, 430, 473-474, 512-513). "This book is designed to give the reader a taste for Gibbon, in the hope that he will go out and make a glutton of himself" (p. 24).

S. A. AKIELASZEK

FORDHAM UNIVERSITY

Three Critical Periods in Greek Sculpture. By GISELA M. A. RICHTER. Oxford: Clarendon Press, 1951. Pp. xi, 86; 142 Illustr. \$5.00.

This book is an amplification of lectures given in 1949 at the Dumbarton Oaks Research Library and Collection. In it the author analyses three periods which mark turning-points in Greek art when a new era was in the making, both artistically and historically. In the first chapter she sets a somewhat lower limit for the Transition Period (at 445 B.C. instead of 450 B.C.) and refers to several sculptures executed before 480 B.C., thus allowing for both precursors and stragglers. "In art, as elsewhere, there are progressives and conservatives, and a style evolves gradually" (p. 1, note 1). With admirable lucidity she discusses the experimental period

when the human body was represented in novel, agitated stances, when linear perspective was first envisaged, when new facial expressions depicted in both sculpture and vase-painting acted as a stimulus to portraiture. (In Miss Richter's opinion, the portrait of Themistokles, recently found at Ostia, should be dated ca. 460 B.C., and thus associated, as a later work, with the Aristogeiton of 477-476 B.C.). In spite of these experiments, it was to be some time before Greek realism, properly speaking, began. In fact, "the logical continuation of these experiments did not come for more than a century later when Lysippos initiated the Hellenistic period" (p. 7). The reason for this delay Miss Richter finds chiefly in Pheidias, who, with the idealizing trend of his later work, retarded the realistic rendering of nature. The Amazonomachy on the shield of the Athena Parthenos, with its violent movements and exaggerated poses, would show the influence of the experimental age on the early style of Pheidias. The zeal for experimentation subsided after ca. 445 B.C., with the gradually established dominance of the classical style that can be observed in the Parthenon sculptural decorations which Plutarch (*Per.* 13.4) tells us were executed under the direction of Pheidias. Thus the author considers Pheidias the "prime initiator" of the Greek classical style.

The second chapter, "The Last Third of the Fourth Century B.C.," treats in some detail the style of Lysippos, who exerted a powerful influence on the art of his age. "We see at once that Lysippos' innovations correspond to the chief characteristics of Hellenistic art in so far as they differ from those of the preceding, classical art. All are more or less in the direction of greater realism" (p. 17). Miss Richter has already stated elsewhere that she is sceptical of regional styles of art and attributions to formal schools (see her *Archaic Greek Art* [New York 1949], pp. ix and xxiv). Here she distinguishes various trends, tendencies, and styles, but no schools in the accepted meaning of that word. Rather, she argues that Hellenistic art became international; artists moving from place to place, for a variety of reasons, spread throughout the whole Mediterranean the innovations introduced by Lysippos and his contemporaries.

The first epoch had as its background the early administration of Perikles; the second, Alexander's conquests, resulting in the extension of Greek political power throughout the East. The background of the third epoch ("The Graeco-Roman Age of the First Century B.C.") was the end of the Roman Republic and the beginning of the Roman Empire, when, in the famous words of Horace, *Graecia capta ferum victorem cepit et artes / intulit agresti Latio*. During this period the Roman demand for Greek statues created a wave of wholesale copying. A survey of a valuable list of artists' signatures leads the author to conclude that "as far as we can now tell, these sculptors were all Greeks, at all events not Roman, and that they were engaged both in

their home lands and in Italy in a feverish activity of copying earlier works" (p. 52). She further contends that the Roman portraits of this period were executed by Greek sculptors; a contention which signatures and literary evidence would corroborate. Another important source of evidence is the portraits on intaglios and cameos of the late Republic and the early Empire signed by Greeks. Noteworthy also is the fact that the portraits of the fifth to the second century B.C. copied by Greek sculptors in the Roman period exhibit the same technique and form as Roman portraits. But the most convincing argument, to Miss Richter's mind, is that realistic portraits of Romans were substituted for the generalized, idealized heads of Greek statues. It would seem only logical that the same artist carved both the head and the body (p. 60). The Greek sculptors, engaged by Roman clients to make copies of classical works and to carve portraits as well, found in the latter medium an opportunity for originality. When they were also commissioned to carve historical reliefs, "... Roman art was born. For an art is conditioned not only by the nationality of its makers but by the requirements of its patrons" (p. 62). Let it not be assumed, however, that the author claims for the Greeks a monopoly of sculptural activity. She justly observes that some of the artistic demands throughout so vast an Empire must surely have been filled by non-Greeks. "Technically, artistically, and historically, however, Roman art can only be understood as the direct continuation of Greek Hellenistic art initiated and for the most part executed by Greek artists" (p. 64).

In the Appendix Miss Richter reviews the evidence for the dating of the Laokoon. She points out that, inasmuch as the names of Athanodoros and Hagesandros are common in Rhodian inscriptions for several generations, it is impossible to equate with any certainty the Athanodoros and Hagesandros who made the Laokoon with those whose names figure in inscriptions of the first century B.C. Her reasons for dating the Laokoon ca. 150 B.C. she had already propounded in 1950 (see her "Chronologie hellénistique, le second et le premier siècle avant J.-C.," in *Actes du Premier Congrès de la Fédération Internationale des Associations d'Études Classiques* [Paris 1951], pp. 185-191; also her *Sculpture and Sculptors of the Greeks* [New Haven 1950]). She argues persuasively that the Laokoon stylistically belongs to the period of the Pergamene Gigantomachy, the originals of the portrait of Homer, the Capitoline Centaur, and the Hanging Marsyas.

In this study the reader will find the author's usual thoroughness and good judgment, detailed knowledge of the subject-matter, stylistic clarity, and shrewd observations. She never overtheorizes, and her arguments, based on well-documented evidence interpreted with imagination and critical acumen, are, in my opinion, cogent and leave little room for dissent. There will be, of

course, some who will not agree with her refusal to recognize artistic schools. And will all accept 448 B.C. as the date of the project of the Athena Parthenos shield? Others, no doubt, will feel that too much importance is attached to the Shield in the attempt to date the beginning of the Pheidias classical style. It seems to me that her arguments (pp. 8-9) for dating the Zeus Olympios after the Athena Parthenos are most convincing. But even those who will disagree most emphatically with her conclusions concerning the formation of Roman art will not deny the value of her study.

I have noticed only a few typographical errors in this carefully prepared book: p. 3, note 3, read Fig. 4; p. 19, line 8, and p. 44, note 6, read Zeus Tragoidos; p. 48, note 4, read kann nicht; and p. 50, note 2, read delle Menadi. The plates leave absolutely nothing to be desired; the format of the book conforms to the usual high standards of the Clarendon Press. Miss Richter's selective bibliography is most useful; I might suggest that Arnold von Salis' *Antike und Renaissance: Ueber Nachleben und Weiterwerken der alten in der neueren Kunst* (Zürich 1946) will prove of interest in regard to the Laokoon motif.

FRANCIS D. LAZENBY

UNIVERSITY OF ILLINOIS

Corpus Vasorum Antiquorum: Belgique, Fasc. 3. (Bruxelles, Musées Royaux d'Art et d'Histoire, Fasc. 3.) By F. MAYENCE and V. VERHOOGEN. Brussels: Musées Royaux d'Art et d'Histoire, n. d. (1950?). Pp. 188; 36 pages of plates. 350 Fr. B.

The third fascicule of the *Corpus Vasorum Antiquorum* of the Brussels Museum brings the Belgian series to a close. It contains a potpourri, beginning with specimens of Yortan, the Troad, Crete, Cyprus, Mycenae, continuing with Ionian, Corinthian, Laconian, Boeotian, and Attic, and ending with Italiote and Etruscan. Some, the Attic black- and red-figured, for instance, continue sections begun in fascicules 1 and 2; others are complete in themselves.

Every vase is not only assigned to its specific category but is carefully described; if previously published, a list of references is appended. No attempt is made to connect individual pieces with similar examples elsewhere, but occasionally general discussions by recent authors are cited. Throughout, the high competence of the authors has assured an able, scientific presentation.

The illustrations are small but mostly (though not always) adequate; when a vase is of special interest several good views are given, but in other cases one small view, with details often unrecognizable, had to suffice. Evidently an effort was made to include in one fascicule and in a limited number of plates whatever material remained. We must be grateful, however, for what is

given. The treatment of so many different categories in one volume has its compensation, for the book may serve for handy reference in identifying different classes of vases.

There are other useful features. Several indices are given, among which one with attributions to artists is particularly welcome, for it contains also assignments made since the publication of the two earlier volumes. One small printing error in the heading for the Table of Contents should be changed in a second edition.

Of great interest is the chapter giving the history of the collection and the account of the friendship that was formed in Rome between the diplomat M. de Meester de Ravestein and the well known archaeologist Heinrich Brunn, which resulted in the assemblage of many outstanding vases. At the time, however, so small was the interest in Belgium for acquiring this collection that it might have gone to Brunn's Munich had not Brunn himself advised against the step. In 1874, however, the cession to Brussels was completed and proved a turning point in the history of its Museum.

GISELA M. A. RICHTER

METROPOLITAN MUSEUM

Zagreus in Ancient Basque Religion. By GEORGE W. ELDERKIN. Princeton, N. J.: The Princeton University Store, 1952. Pp. iv, 26. \$1.00.

The author believes that the chief pre-Christian religion of the Basques was that of "Zagreus-Dionysus" and that the Basques derived their beliefs through contact with the Greeks in southeastern Europe in the Minoan-Mycenaean age. Since there are no pre-Christian Basque documents or monuments, the vocabulary of the Basque language (whose relations are quite unknown) is used as the sole support for the thesis. Numerous resemblances are alleged between Greek and Basque words and are assigned to the realm of "Zagreus-Dionysus." The Greek words are drawn from various dialects and periods, though Cretan and Spartan are favored. Latin, Phrygian, and Lydian are also made to serve. The perils of this method need no comment. The picture of the religion which the author believes was shared by the Greeks and Basques is equally suspect: it rests on an insufficiently critical use of material ranging in time from the Hagia Triada sarcophagus to late Roman syncretism, in space from Ireland to Scythia. Despite the very evident scholarship displayed, it is unlikely that this thesis will win wide acceptance.

M. H. JAMESON

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Functional Grammar Terms for Language Students.

By BEET H. NARVESON. Northfield, Minn.: St. Olaf College Press, 1952. Pp. 15. \$0.25.

This brochure aims to organize and define grammatical terminology common to English and that more technically characteristic of foreign languages. As an appendix, sentence diagrams are included to assist in visualizing the definitions given for certain terms.

The most unfortunate feature of the work is a lack of distinction in most instances between the definitions as applied to English and to foreign languages. Two primary criticisms hinge upon this: (1) imperfect definition, and (2) a vague conception of the term *functional*. Exemplifying the first, Narveson gives a three-fold definition of a sentence: class, nature, and use. Under the last he includes direct statement, indirect statement, and indirect question. But the latter two are scarcely appropriate for defining a sentence, but rather illustrate dependent clauses within a sentence.

At no point does Narveson define what he means by *functional*, but he presumably employs it in the tradition of such syntacticians as Oertel, Morris, Bennett, and Mendell in order to avoid purely descriptive grammatical terminology. If this is so, then the statement (p. 6) that "dependent clauses are classified according to the meaning of their conjunctions" has no place in his work any

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more than does his definition of the dative (p. 8) as "a noun or pronoun used to denote a person for whom an act is performed." More pertinent would be some definition for dependent clauses which would classify them according to their substantival functional usages and for the dative which would point up its restrictive nature in connection with verb, adverb, and adjective.

In its present form, therefore, this work, while simple and condensed, fails to meet the specifications of its title and is, in the judgment of the reviewer, of little value for teacher or student.

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NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

Interesting particulars on the progress of the **University of Pittsburgh Robert S. Marshall Memorial Fund** (see *CIW* 45 [1951/52] 48) have been received from Professor Arthur M. Young. Proceeds of this trust fund of approximately \$100,000 have enabled the Department of Classics of the University to provide fourteen graduate and undergraduate scholarships during the first semester of the current academic year; to make sizable grants to two graduate students for study in Europe, one at the American Academy in Rome, one at the American School of Classical Studies at Athens, during the summer of 1952; to purchase new audio-visual aid equipment; and to present a program of motion pictures on classical subjects and a public lecture by Professor Douglas Bush, of Harvard University, on the subject of "Classical Myth and Symbol in English Poetry."

Mention should be made also of the Pittsburgh classical department's sprightly *Lanterna*, now in its seventh volume, "... designed to supplement the formal study of the classroom with some occasional instruction and fun of a more informal nature." It contains useful supplementary material of various kinds (e.g., in the October 1952 issue, a Piranesi drawing of the Forum, with appropriate letterpress in Latin; an extract from the *Menaechmi*; a Latin cross-word puzzle; some mediaeval Latin poetry). Though intended primarily for distribution in the schools of the Pittsburgh area, it deserves, in our opinion, to be more widely known.

A bronze medal was adopted several years ago by **Eta Sigma Phi**, national honorary classical frater-

nity, to be conferred upon honor students in fourth-year Latin (Vergil). On the obverse is represented the Victory of Paconius, as restored, with the initials "Eta Sigma Phi" and the words *MIHI RES, NON ME REBUS* from Horace's line "I strive to subordinate things to myself, not myself to things" (*Epist.* 1.1.19). On the reverse is a representation of the Parthenon, as a symbol of ancient civilization, together with the words "PRAESTANTIA LINGUARUM CLASSICARUM." The medal carries a ring and hanger for attachment to a chain.

The medals cost \$1.25 each (including postage, exchange, etc.) and may be ordered by Latin teachers in the secondary schools, either public or private. Orders must be accompanied by cash and an official statement that the medals are being conferred in accordance with the condition, viz., to a high school *senior* (a) taking *fourth-year* Latin (normally Vergil) or (b) second-year Greek, (c) with no grade below "A" (90%) throughout the year. Perhaps most schools will prefer to purchase medals only for their best Vergil student or for the best two or three, but the rules allow a larger distribution if desired. Money for the purchase may be secured from the school board, the local classical club, interested friends, the classical staff, from profits of entertainments, etc. (Many schools have only three years of Latin, with alternation of Cicero and Vergil in the third year. In such cases *seniors* completing their *fourth* year of Latin, regardless of sequence of authors, are eligible, if otherwise qualified, to receive the medal.)

Orders or requests for further information should be sent to: Dr. H. Lloyd Stow, Registrar, Eta Sigma Phi Medal, Box 146, Vanderbilt University, Nashville 5, Tenn. Orders should be placed three weeks before the date desired.

Mrs. Mary E. Raiola, founder and indefatigable *cicerone* of the **Vergilian Summer School in Italy** at Naples and Cumae, has sent out an urgent appeal for help in furnishing the building recently loaned by the Italian Government to the Vergilian Society for its school headquarters in Cumae. The building, the former Villa Lorenz, stands on the foundations of the Roman temple to Mercury below the acropolis at Cumae. It has a fine view over the bay, and will provide suitable modern living quarters for resident students at the summer session of 1953 and thereafter. In order properly to furnish the Villa Vergiliana and to build up its library, Mrs. Raiola will need the support of those interested in promoting this project, which has such fine possibilities of inspiration and advantage to classics teachers who take the summer program there, and of promoting good relations between American and Italian scholars.

Contributions of funds or books (even small-scale gifts will be welcome and helpful) should be sent directly to Mrs. Raiola, Vergilian Society, 24-26 Largo Carolina a Chiaia, Naples, Italy.

BOOKS RECEIVED

- BRADNER, LEICESTER, and CHARLES ARTHUR LYNCH (eds.). *The Latin Epigrams of Thomas More*. With Translations and Notes. Chicago: University of Chicago Press, 1953. Pp. xlv, 255. \$7.50.
- BROUGHTON, T. ROBERT S. *The Magistrates of the Roman Republic*. Vol. II: 99 B.C.-31 B.C. ("Philological Monographs," No. XV, 2.) New York: American Philological Association, 1952. Pp. ix, 647. \$10.00.
- GEREVINI, SILVANO (ed.). *Plutarco, Vita di Flaminio*. Introduzione, Testo, Traduzione e Commento. ("Testimonia," No. 6.) Milan: Marzorati, 1952. Pp. 105. L. 450.
- JOHNSON, SKULI (trans.). *Selected Odes of Horace*. Translated into English Verse. Toronto: University of Toronto Press (in co-operation with the University of Manitoba), 1952. Pp. xii, 84; frontispiece. \$2.75.
- LOWRIE, WALTER. *Enchanted Island*. New York: Philosophical Library, 1953. Pp. xi, 200. \$3.00.
- MIEROW, CHARLES CHRISTOPHER (trans.). *The Deeds of Frederick Barbarossa, by Otto of Freising and His Continuator, Rahewin*. Translated and annotated, with an Introduction. With the collaboration of RICHARD EMERY. ("Records of Civilization, Sources and Studies," No. 49.) New York: Columbia University Press, 1953. Pp. xi, 366; frontispiece. \$5.50.
- MYRES, JOHN L. *Geographical History in Greek Lands*. Oxford: Clarendon Press, 1953. Pp. x, 383; 12 plates. \$7.00.
- ROBINSON, CHARLES ALEXANDER, JR. *The History of Alexander the Great*. Vol. I, Part I: An Index to the Extant Historians; Part II: The Fragments. ("Brown University Studies," No. 16.) Providence, R. I.: Brown University, 1953. Pp. xix, 276; 1 map (endpaper). \$7.00.
- SKUTSCH, OTTO. *The Annals of Quintus Ennius*. Inaugural Lecture, University College London, 29 November 1951. London: Published for the College by H. L. Lewis & Co. Ltd., 1953. Pp. 19. 4s. net.
- Suggestions on Ennius' role as "father of Roman poetry" and as a historical source; interpretative notes on lines 1 (*Musae*); 234 (*dicti studiosus = philologos*); the Dream ("... he was thinking of Callimachus. . . . It would be no small thing to see the great vision that opened the Annals as the result at once of admiration for the early literature of Greece and of respect for the theory and taste of a later age."); 194 ff. (before Ausculum); 501 f. (Camillus speaks); 394 (read *foro*; from a speech by P. Scipio).

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